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Moscheles.

Mr. Moscheles gave his third and last *matinée* on Thursday, at the rooms in Harley-street, before an audience numerous and intelligent. We insert the programme :

Moscheles' New Duet, *Sonate Symphonique*, (Op. 112,) dedicated to His Majesty Louis Philippe, King of the French, performed by the Author and Mr. Lindsay Sloper; Selection from Domenico Scarlatti's Works; Mendelssohn's New Trio in C. minor, (Op. 66,) for Pianoforte, Violin, and Violoncello, performed by Messrs. Moscheles, Sainton, and Rousselot; Beethoven's Grand Sonata, (Op. 53,) dedicated to Count Waldstein; the Pianoforte, Erard's Grand Patent.

Mr. Moscheles, as usual, displayed all the characteristics of a great classical pianist. His conception of Mendelssohn's superb *trio* was full of imagination; his execution of the difficult *Sonata di bravura* of Beethoven* was brilliant and magnificent; and his reading of the quaint caprices of old Scarlatti was full of healthy vigour and sparkling animation. His own great composition, the *Sonate Symphonique*, was coloured with that high poesy and deep sentiment which no pianist employs more happily than Mr. Moscheles. He was seconded—and admirably seconded—by his accomplished young pupil, Lindsay Sloper, who promises to become one of England's most distinguished musicians. In the *trio* of Mendelssohn, Mr. Moscheles was backed by the powerful aid of MM. Sainton and Rousselot, two executants incomparable in their particular departments. The *Scherzo à la Tedesca Antica*, a movement overflowing with originality, in the *Sonate*, and the G minor *Scherzo* in the *trio* of Mendelssohn, were both encored with enthusiasm.

At the foot of his programme, Mr. Moscheles announces for Wednesday, June 17, his GRAND FAREWELL CONCERT, for vocal and orchestral compositions, in the Hanover Square Rooms. So interesting an event can hardly fail of inducing the presence of every amateur and artist of distinction in the country, who will thereby be able to testify his regard for the admirable musician who is about to quit us for ever. The influence of Mr. Moscheles' sojourn amongst us has been of such unquestionable benefit to the art, of which he is one of the most brilliant ornaments, and one of the most honourable and candid followers—his character as a man, no less than an artist, has won for him such high and unanimous esteem, that we are sure our zealous fellow-artists will not allow him to depart, without offering him some token of their feelings towards him, which may serve as a grateful memorial of his residence in England, and as a guarantee that the country which was so long adopted by him is not deficient in gratitude for undeniable benefits conferred, in respect for a great and conscientious artist, and in esteem towards a worthy and amiable man.

* This, and the one F minor, (Op. 57,) are the only attempts of Beethoven in the *bravura* style.

Fourth Philharmonic Concert.

The great feature of the Concert on Monday night was the celebrated *Missa Solennis* in D of Beethoven, the announcement of which drew an immense crowd of extra visitors to the Hanover Square Rooms. The programme for the evening was as follows :—

PART I.

Sinfonia in G Minor	Mozart.
Quintetto, con Coro, "Ne' lacci miei cadesti," Miss A. Williams, Miss M. Williams, Mr. Lockey, Sig. F. Lablache, and Mr. A. Novello, (Zelmira)	Rossini.
Caprice, Violoncelle, Signor Piatti	Piatti.
Choral Fantasia, Pianoforte, Mrs. Anderson.—Principal Singers: Soprani, Miss Sabilla Novello, and Miss A. Williams.—Contralti, Miss M. Williams, and Miss Steele.—Tenori, Mr. Lockey, and Mr. R. Costa.—Bassi, Sig. F. Lablache, and Mr. A. Novello	Beethoven.

PART II.

Missa solennis in D.—Principal Singers: Soprani, Miss Sabilla Novello, and Miss A. Williams.—Contralti, Miss M. Williams, and Miss Steele.—Tenori, Mr. Lockey, and R. Costa.—Bassi, Sig. F. Lablache, and Mr. A. Novello.—Violin Solo, Mr. Blagrove; Organ, Mr. Novello. (Op. 123.)	Beethoven.
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It was a great mistake to devote the second part of the programme to the mass—either it should have been played in the first, or, which would have been better, it should have constituted an entire concert of itself, its length and elaboration demanding the exclusive attention of an audience. There would then have been some chance of its obtaining adequate rehearsals, and some chance of its being listened to with decorous attention from beginning to end. As it was, the end of each section of the mass was a signal for a number of individuals to leave the room and divert the attention of those who were inclined to hear. The symphony in G minor was executed to great perfection; the *scherzo* was encored, and every movement loudly applauded. Rossini's Quintet is out of place in a concert room—moreover, nothing could have been more slovenly than the manner in which it was performed. Signor Piatti has the reputation of being a first-rate violoncellist; we will not dispute his claims, but cannot refrain from protesting against the taste exemplified in the music through the medium of which he exhibits his power, which is of the most flimsy description. The choral fantasia, with the exception of the pianoforte part, which was rendered with great precision and classical taste by Mrs. Anderson, was interpreted in a style that reflects small credit on the discipline of the Philharmonic orchestra; in one instance there was an evident inclination to come to a dead stop, a crisis which the ready *aplomb* of the conductor with difficulty averted. The *Missa Solennis*, all things considered, was an extraordinary performance. With the reservation of a few private drillings of the choir by Signor

Costa, independent of the band, there were but three rehearsals of the work. At Bonn, the chorus was drilled by Herr Weber, of Cologne, for three months previous to the festival, and there were several full band rehearsals under Dr. Spohr—yet, even with this, although the enormous vocal and instrumental complexities of the score were in some degree overcome, the complaint was general against the insufficiency of rehearsals. What would the Germans say to our English mode of proceeding? Of the five sections into which the *Missa* is divided—the *Kyrie*, the *Gloria*, the *Credo*, the *Sanctus et Benedictus*, and the *Agnus Dei*, the most satisfactory performance was decidedly the *Gloria*. Here the strength of the orchestra came out with magnificent effect, and the choir and quartet of soloists seemed perfectly at home. In the other parts the imperfections consequent on insufficient rehearsals were more apparent. Considering the innumerable complexities of the vocal and instrumental score, however, every excuse is to be made for the performers. The vocal parts are, in many places, all but impossible, and nothing but incessant drilling can place the executants at their ease. Mr. Blagrove's violin *obligato* in the "*Benedictus*," and Mr. Novello's presidency at the organ deserve especial praise. On the whole, the concert of Monday night can only be regarded as an experiment of which the good taste cannot be denied, though the result must be, at present, regarded as *in futuro*. That the *Missa Solennis* is one of the sublimest works of Beethoven few connoisseurs will refuse to acknowledge, but the day has yet to come for its general appreciation among our amateurs. Meanwhile we must hope for the best. Among the auditors was Onslow, the composer.

The Beethoven Quartet Society.

Four quartets were performed at the fourth meeting, on Monday the 27th ult., the most brilliant hitherto of the season. The more we are told of this meeting, the more we lament the fact of our not having been present. At this thick part of the season, when concerts and theatrical entertainments fly about our ears like bullets, we are too often exposed to the hazard of missing the object of our absolute preference—and so it happened on Monday evening the 27th ult., when we would have given our eyes, and all but our ears, to have attended the Beethoven Quartet Meeting, we were fairly carried away in the tight embrace of circumstance, who first popped us down at Miss Lucombe's Concert, in the Hanover Square Rooms, and then jerked us off again to Drury Lane Theatre, where Mr. Bunn was taking the benefit of the acting and singing, and playing and dancing, &c., &c. Of these events we have already rendered an account in Nos. 17, 18, but in our notice of the last, we were guilty of an unpardonable omission, in neglecting to record the success of Mdlle. Rummel, who, though she followed immediately after Messrs. Pell, White, Harrington, Stanwood, and Gammon, the sooty serenaders—produced a sensible impression among the audience by her admirable singing. Having made the *amende honorable* to the charming vocalist, we must return next week to the Beethoven Quartets.

Beethoven's Second Mass.

(From a cotemporary.)

By the side of the colossal symphony in D minor (No. 9), it must take its place among the mightiest of Beethoven's works. It gives a musical expression to prayer and adora-

tion, with the same sublimity as its twin-sister of giant birth gives a musical tongue to the spirit of uncontrollable and boundless joy. It is less passionate than the symphony, because it treats of matters less earthly, but it is more sublime, inasmuch as the subject is more heavenly. The *Missa Solennis*, is disposed by Beethoven into five parts—separate, but one—sectionally divisible, but spiritually indivisible, each part flowing into its fellow as waves in the immeasurable ocean. The *Kyrie Eleison*, the first devotional exclamation, is in D major; it opens with a solemn and majestic strain for the orchestra, which is first taken up by the vocal quartet and subsequently by the entire choir; the *Christe Eleison* is expressed in a movement of pathetic sublimity, in the minor mode, the *Kyrie* is then resumed in the major with the original *motivo*, and the whole concludes with a tranquil climax; nothing can be more devotional, and nothing more fitly lead the way to the *Gloria in Excelsis Deo*, a movement of unparalleled sublimity, in which the praises of the Omnipotent are poured forth as from the throats of angels. The *Gloria* opens also in D major, with a burst of exultation from the entire orchestra, vocal and instrumental; the phrase employed here recalls the trio of the *scherzo* in the ninth symphony, although very differently used; a short *fugue* is introduced on the words *Laudamus te*; the *Gratias agimus* involves a graceful melody in B flat, introduced by the quartet; another smooth subject brings in the *Qui tollis*; the expression of the words *Qui sedes ad dexteram patris*, is wonderfully grand; the *Tu solus altissimus* introduces another *fugato*. The *Amen* is sublime. The voicing of the whole of this movement is exceedingly elaborate; the instrumentation is brilliant and exhilarating; and the climax is tremendous. Nothing can be more glorious than this *Gloria*, which is developed with remarkable power. The *codas* are so many that there would seem to be no end; but this multiplying of climaxes is a striking characteristic of Beethoven. The excessive use of the ophicleide, an instrument rarely employed by the composer in his secular works, is remarkable in the *Gloria*, and indeed throughout the *Missa*. The *Credo* is a marvellous attempt at giving musical expression to the sentiments inspired by contemplation of the inscrutable attributes of the Divinity, of his goodness and mercy, of his omniscient wisdom, and almighty power; in a word, the whole declaration of a Christian's belief is uttered in music more than mortal. In design, in variety of treatment, and in completeness of development, the *Credo* is the most important part of the *Missa Solennis*. It opens with a phrase in B flat, full of exultation, as of a true believer glorying in the acknowledgment of his faith; a *fugue* occurs on the words *Consubstantialem Patri*—another on the words *Et in spiritum sanctum*, worked out of the first theme of the *Credo*—another, very long and elaborate, on the words *Et unam sanctam catholicam*, and a fourth on the words *Et expecto resurrectionem*, which is afterwards worked with the theme of the preceding. The *Crucifixus* is sublimely rendered, and the expression of the "*Sepultus est*," is absolutely appalling. The *Amen* commences with a quartet, for the solo vocalists, with an accompaniment on the violin written very high; the whole choir and full orchestra soon unite in the completion of a superb climax. Not to speak it profanely, this *Credo* is a complete drama, by the symmetry of its plan and the variety of its detail, so artfully combined to produce an effect of oneness without monotony. The *Sanctus* opens with a beautiful succession of harmonies, in which the organ plays an important part; a *fugue* occurs on the words *Hosanna in excelsis*. A fine harmonic progression in which the organ has a beautiful pedal

of G, which comes in unexpectedly and decides the key, leads to the *Benedictus*, in G major, a long movement of divine melody, beautifully coloured by an accompaniment for a solo violin *obligato*. The theme of the *Benedictus* is fugued at the end with masterly completeness. The *Agnus Dei* opens in B minor, in a strain of pathetic lamentation which is almost heart-rending—the heart weeps to hear it, while the mind is elevated by contemplation of that great genius which can express so eloquently every modification of feeling from the sublime to the tender, from what is divine to what is purely human. The “*Dona nobis*,” in D major, a masterly movement, diversified by every auxiliary of genius and learning, is a glorious finish to this mighty work. Our hasty analysis can give but a faint idea of this stupendous creation, which must be heard, and heard frequently, to be understood. In eschewing the languishing melodies which are so grateful in his secular works, and which are not absent from his first *Missa* in C major, Beethoven has shown that in his mature years he rightly considered the nature and characteristics of the music of the tabernacle. No human affections, no human passions, yearnings, tastes, prejudices, should hold a part in the severity of prayer and the purity of devotion; these are addressed to an unearthly tribunal, and must not be alloyed by the leaven of terrestrial thoughts. To the Incomprehensible we speak from the soul, which is our immortal part—the idols of our weak humanity should, at the moment of such high commune, be thrust away from our thoughts. Beethoven has in this great inspiration, gloriously asserted man’s imperishability; and his argument, considered with becoming reverence, adopted with faith and zeal, will outweigh the dogmas of the moralist and the text of the preacher.

Foreign Intelligence.

BRUSSELS.—(*L’Indépendance Belge*).—Every season has its pleasures; the season of flowers is at hand; the concert season is over. The swallows arrive—the musicians depart. Let the lovers of the beauties of nature plume themselves with the notion that they are shortly going to listen, in shady groves, to the music of the lark and the nightingale; for my own part, I confess myself hardened citizen enough to prefer the chords of a powerful orchestra, or, which is all one, those of Madame Pleyel’s pianoforte, to the chirpings of those pastoral *virtuosi* in whose favour government has just issued an edict dictated by so much solicitude. Reader, accuse me not of impiety, for two thousand persons shared in my opinion, and were accomplices in my crime; two thousand persons, the exact number, from official sources. Madame Pleyel and the orchestra of the *Conservatoire* have alone the power of elevating the enthusiasm of an audience to such a degree. The heat was intolerable; several ladies were almost suffocated at this memorable *soirée*, which the *Société Harmonique* will register in the catalogue of the most splendid *fêtes* of which its vast music room has ever been the theatre. The overture to *Zauberflöte* opened the first part of the concert. It is the privilege of the *Conservatoire* to be able to introduce in its programme compositions of every age, and of every school. The forms of music are so essentially variable, that Mozart is already superannuated, and the finest works of the master have lost all their attractive influence.* Nowhere but at the *Conservatoire*

would they have the courage to play this delicious overture to *Zauberflöte*; nowhere else, indeed, do they possess that perfect acquaintance with all styles, which gives to each composition the character of the age of its production. The overture was followed by a violin solo, executed by young Ikelheimer, who manifests the highest promise, but who has begun too early to perform in public. Heaven preserve us from infant prodigies! For one of these wonders who succeeds in becoming an eminent artist, how many are not ruined by the circumstance of precocious display? Let these young plants grow in the air and in the sun; force them not into the artificial warmth of a hot-house; you may make them bloom rapidly, but how speedily also do they wither! While M. Goossens was singing the air from Sacchini’s *Œdipus*, we heard several old amateurs, in whose bosoms this *morceau* invoked memories of their early youth, express regret that the operas which formerly constituted their delight should no longer be performed. Their illusion went so far as to surmise that their success would equal, if not surpass, that of the lyrical works represented at the present time. Certes, we admire music of this lofty style, and we should value the representation of an entire opera by Gluck or Sacchini; but the public does not go to the theatre to study, but to seek emotions—and we cannot deny that the art, as conceived by our modern composers, involves more striking effects. We were present at the revival of Gluck’s *Armide*, in Paris: the exhumation of this ancient work was regarded as a musical event, and great was the sensation anticipated: the sensation produced, however, was so mediocre, that the opera was not played a second time.†

At last Madame Pleyel appeared. Shades of Mozart and Sacchini! did you pardon the impatience caused by the expectation of her whose name, in some sort, renders praise superfluous? The religious attention which is your due was not paid to you; but what, also, is not due to a young and beautiful woman, endowed with the highest artistic intelligence! Madame Pleyel was welcomed, then, with the unanimous acknowledgments of the entire sympathy of the audience. Quiet was hardly established, when the first chords of Mendelssohn’s concerto were heard. This *morceau*, which Madame Pleyel had executed at her concert of the 14th of March, was even better appreciated now than then; the charming details were better understood. Mendelssohn, they say, was only twenty when he composed this remarkable work. There is a freshness of thought in the melody which has all the feeling of youth; while, on the other hand, the perfect management of instrumentation would seem to attest a long experience in the study of orchestral treatment.‡ Madame Pleyel played marvellously (there is no exaggeration in the application of the epithet) the interesting part for the piano, which converses so spiritually with the orchestra. That purity of execution which, independently of the charm lent to it by exquisite delicacy of sentiment, combines the finest classical qualities, was likely to be better appreciated at a concert of the *Conservatoire*—in the bosom of a school instituted for their propagation—than anywhere else. Every one understood that it was the great school which is becoming extinct in the age of expeditious procedure in which we live; and a singular chance has made a young woman one of its last apostles. Madame Pleyel was admirably accompanied by the orchestra; the *minutiae* of in-

* This may be a confession of faith for Brussels, but we beg leave to reject its principle altogether in regard to England, where the immortal and ever fresh inspirations of Mozart are as popular as they ever were. And this from one who bears the name of *Fétis*!—Ed. M. W.

† So much the worse for the Parisians, who would, perhaps, on a second hearing, have better appreciated the sublime music of Gluck; they lost an excellent opportunity of educating their taste, which sadly requires it. As for M. Fétis, he is a musician, and we blush for him.—Ed. M. W.

‡ M. Fétis has just discovered these merits in a work that has been known performed, and admired in unmusical England for fourteen or fifteen years!—Ed. M. W.

strumentation, so delicate and so difficult, were accomplished with rare intelligence. This community of intention between the soloist and the auxiliaries, is as seldom met with as it is indispensable to the complete effect of the music. In the second part of the concert, Madame Pleyel gave the Fantasia of Döhler on *Guillaume Tell*, a composition to which she lends an impression of elegance and finish that only belongs to herself. Traditions of a school may be transmitted to after times, but not that delicacy of sentiment which gives as much meaning to a rest as to the execution of a passage, and which expresses as much by what it leaves to guess at as by what it absolutely tells. We have been speaking of the talent of Madame Pleyel because it has ever something new to reveal; let us now speak of her reception. We renounce the task of recording the plaudits, bravos, and murmurs of satisfaction which were momentarily excited by the impulsive beauties of an execution so capricious, and yet so perfect. The enthusiasm of the audience was expressed in every possible manner—by clapping of hands, by exclamations, by bouquets, &c., &c. The overture, *Jubilee*, of C. M. Von Weber, a composition in which the instrumental genius of the master is evident, amidst, perhaps, a little confusion,§ commenced the second part of the concert: the symphony in B flat, of Beethoven, concluded it. This symphony is seldom played here, but is not less beautiful than the others. The orchestra of the *Conservatoire* (under the direction of M. Fétis) was, as usual, admirable in the *ensemble*, and perfect in the detail. Let us not forget to mention M. Cornelis, who sang, in excellent style, an air from Halevy's *Mousquetaires de la Reine*.—X. X.

PARIS.—The debut of Madame Rossi-Caccia, at the *Académie Royale*, has taken place; the character chosen having been that of Rachel in "*La Juive*." Her success is described as great, which, to us, is surprising. On more than one point, however, does French connoisseurship entirely part company with ours, and it remains to be seen how long the *furor* will last. Since the above lines were written, the question is in some part answered by a second paragraph, announcing that the lady is about to employ at Marseilles a three months' leave of absence: this is significant enough. Madame Stoltz is shortly to appear in the "*Roi David*" of M. Mermet. Then there is Signor Anconi, a new Italian *basso* or baritone, to come to trial—and Signora Fuoco, a new Italian *danseuse*. With regard to the lady, we have hopes: with regard to the gentleman, not many. Italian singers do not thrive at the French Grand Opera; the difference of language, of public requisitions, of musical structure, operating at once as a bar to progress in the artist, and as a chill on the pleasure of the audience. Why, by the way, if a *prima donna* is wanted in earnest, does not the management of *L'Académie* try for Madame Castellani, who, for precisely the above reasons, might be more advantageously placed on the French than on the Italian stage, and who has what Madame Rossi-Caccia never had, nor will have—a voice. While thus passing from France to Italy, and *vice versa*, we may take the opportunity of mentioning a Signora Araldi, who has appeared at the *Odéon* in French tragedy, and is said to be a formidable rival to Mdle. Rachel, being about the twentieth lady so vaunted. Meanwhile the *Opéra Comique* has been reviving the '*Emma*' of M. Auber with success. The concerts of the *Conservatoire* are over; the usual indifference to research has marked the proceedings of the season. A Motet, by Lesueur, (whose music is all but unknown here,) was revived at the last of the

§ Qy. in the overture, or in the orchestra?

performances. The long list of benefit concerts offers as little matter for comment as a corresponding catalogue of London entertainments might do. A new pianoforte Quintett, by Onslow, is worth being inquired after by our chamber musicians, though they have not yet ventured to introduce any of his pianoforte trios, or his very fine duets (with violoncello) to their auditors.

HANOVER, 13th March, 1846.—(Translation.)—The concert given yesterday by the Messieurs Distin, father and sons, was in every respect, extremely interesting. These artists use their splendid instruments (Sax-Horns) with a remarkable superiority; and I feel bound to testify that their execution really leaves nothing to be desired. An *ensemble* so perfect has never before been heard in this or any other country. These five artists play as if they were but one man. To say how great, how profound, was the impression which they produced upon the public, is an impossibility; during their entire concert, nothing like the slightest idea of *criticism* could enter into the minds of their audience. Opportunities of hearing, such marvellous ensembles to be sought the more eagerly, in proportion to their rarity; and I do not doubt that all Germany, which has ever been distinguished for doing justice to foreign artists, will everywhere reserve for these eminent musicians the truly splendid reception which their great talents deserve. (Signed) MARSCHNER.

BERLIN, 3rd April, 1846.—(Translation.)—I entirely agree, and with a perfect conviction of its truth, in the opinion expressed by my illustrious colleague Marschner, on the Messrs. Distin. Never have I heard wind instruments played with so much splendour, purity, and precision; to add to this, that nothing equals the grandeur of their style, the astonishing *ensemble*, which pervades their execution, is only to say, that the brilliant reception which they have met with has been more than justified by talent so truly admirable.

(Signed) G. MEYERBEER.

Provincial.

NEWCASTLE.—The second of Mr. T. Mason's, jun. soirées musicales took place in the Lecture Room of the Literary Institution, on Tuesday evening last. The stewards of the evening deserve every praise for their polite attention to the company. Before half-past seven o'clock, the time announced for the concert to commence, there was a crowded and brilliant attendance. The Marquis of Stafford, and Lord Frederick Gower, accompanied by his tutor, were present, and appeared highly gratified with the performances. The *élite* of Newcastle and the Potteries completely filled the seats; and several gentlemen, who arrived rather late, were happy to obtain standing room. The performers, vocal and instrumental, were cordially cheered on ascending the platform, and Mr. Mason, stepping forward, informed the audience that the madrigal—"Now is the month of May"—would be first given by particular desire. This was well performed by the full choir. Then followed the duet of "Come, be gay," from Weber's *Der Freischütz*, by the Misses Smith, who made a favourable impression on the audience. A trio of Hummel's next called forth the instrumental talent of the party. Mr. Mason, jun., on the pianoforte, Mr. Henry Hayward on the violin, and Mr. Steward on the violoncello, well sustained their respective parts. In "Hear me, gentle Maritana," from Wallace's successful opera, Miss Julia Smith was eminently successful. Mr. Horton Yates came next with a solo on the cornet-a-piston. Mr. Yates took for his theme Roch Albert's "Adieu," a melody familiar to many of his hearers, from having recently been performed by Herr Kœnig, the celebrated cornet player in Jullien's band. It was encored. A solo from Miss Smith, "Tis the harp in the air," also from Wallace's opera, was given excellently well, the harp obligato of Mr. Mason, jun., adding much to the effect. Mr. George Hay then performed a variety of brilliant variations on an original theme, composed expressly for the present occasion, and executed with the most consummate taste. Mr. Hay was rapturously encored, and substituted a series of popular airs with variations. Mozart's "*Sul 'aria*" showed the proficiency of the Misses

Smith in Italian song; the company unanimously called for an *encore*; upon which the young artists substituted "I know a bank whereon the wild thyme grows," and narrowly escaped being encored a second time. "Down in a flow'ry vale," had been given by the full choir previously, and the first part concluded with the chorus, "From dark forest." The second part commenced with Haydn's quartett, "The Emperor." The performers were Mr. Henry Hayward, Mr. Hawley, Mr. Shargool, and Mr. Steward, and the piece was executed with great accuracy. Miss Julia Smith, in Donizetti's "Come innocente," and a duet, by Mr. Mason and Mr. Hay, on the harp and pianoforte, were deservedly applauded. The Misses Smith then sang the Rondo Finale to Benedict's opera of the "Crusaders," first produced at Drury-Lane, on the 26th of February. And now came Mr. Henry Hayward's master-piece as a solo—Paganini's surprising composition, "Le Carnaval de Venise;" and, truth to say, Mr. Hayward falls little short of the eccentric musician who dazzled for a term the musical circles of this and every other European kingdom. For rapidity and accuracy of fingering—mellowness of tone—brilliance of harmonics—Mr. Hayward has few equals. Miss Smith next charmed the audience with Haydn's canzonet, "My mother bids me bind my hair." This was so gracefully executed that an *encore* was insisted upon. Miss Smith then substituted the old Jacobite song—"Cam ye by Athol." A second *encore* followed, and the stirring melody again pleased as much as ever. We must not omit to notice the performance of Lord Mornington's "Here in cool grot," by the full choir. The Scotch duet of "Woo'd an' married an' a'" produced an *encore*, which was responded to by the comic piece of "We're ower young to marry yet." "Harvest Time," a German part song, by the full choir, concluded the entertainment. The spirited and satisfactory manner in which this second of Mr. Mason's *soirées* has passed off, fully establishes the success of his attempt to introduce excellent vocal and instrumental music, at a moderate cost, to his pupils and supporters in this neighbourhood. The third and last of the series takes place in June next.—*Staffordshire Mercury*, May 2.

LIVERPOOL.—MISS S. VENABLES' MUSICAL SPECIMENS.—We congratulate Mr. Venables and his daughter upon the full and fashionable attendance at this, we believe, their first appearance in public, and the success which attended their efforts at the Royal Assembly Rooms, Great George-street, on the evening of Monday last. The selections were of a mixed character, sacred and secular, and were executed in a style and manner showing great professional skill and judgment on the part of the fair songstress. Miss Venables has a sweet and well-cultivated voice. Mr. Venables presided at the piano-forte, and gave a brief preface to each of the songs named in the programme.—*Liverpool Mail*, 2nd May.

Original Correspondence.

LETTERS ON THE LAW OF COPYRIGHT.

No. 4.

To the Editor of the "Musical World."

SIR,—In order to restrain parties from pirating works, or committing an injury to authors, or composers, it is in general necessary to apply to the Court of Chancery for an Injunction, which is a writ in the nature of a prohibition issuing out of the Court of Chancery, and is either for the purpose of restraining a person from proceeding with a suit in another court, or from committing waste, damage, or injury to the property. The daily papers having within the few days which have elapsed of the present term, given various reports of a case of "Russell v. Smith," and the case being one in point, I propose to give a short sketch of the principal features, by means of which a clear insight may be made into the nature of the remedy by injunction. Mr. Henry Russell being possessed of a fine voice, which has benefited by cultivation, and being likewise a performer of no ordinary merit upon the pianoforte, conceives and carries into execution the idea of giving concerts unaided by any talent except his own. This concert consists of descriptive songs with dashing accompaniments, and the interval between each song is filled up with the narration of original anecdotes. Success attends Mr. Russell, and while in America one Mr. Smith, although vastly inferior in all the qualities which ensure Mr. Russell's success, finds that he also may earn an honest (?) livelihood by adopting a similar method. He follows Mr. Russell to England, and whenever the latter advertizes a concert, he does the same in the immediate neighbourhood, and at lower prices, singing the same songs, and narrating the same anecdotes. Mr. Russell applies to the Court of Chancery for an injunction to restrain Smith from singing these compositions in public, and makes an affidavit stating that he had obtained an assignment from Mr. Charles Mackay, of the right of using certain of his poems for musical representations; "The Ship on Fire," "The Boatman of the Ohio," and "The Dream of the

Reveller," being among them. The affidavit further stated that he (Mr. R.) had composed the music to these songs, and that they had been registered at Stationers' Hall; that he gave concerts at Miss Kelly's Theatre, and that Smith had taken a room within a few doors of this theatre, and had performed the same compositions without permission, and for lower prices. Upon the strength of this affidavit, and on considering all the circumstances of the case, the Vice Chancellor grants an Injunction restraining Smith from pirating, publicly performing, or singing the words or music of these various songs. Here, however, the case does not end, for Smith, conceiving himself to be an injured man, immediately applies to have the Injunction dissolved. His case is also supported by an affidavit of a rather curious description, for after alleging that one of Mr. Russell's songs was an adaptation of one of Strauss' waltzes, and another of a chorus in Fra Diavolo, it stated that "I'm afloat" was taken from the song "Beautiful Rhine," and that "The Ship on Fire" was not original, as eight consecutive bars were to be found in one of Rooke's songs; and moreover, that the deponent did not believe that Russell composed any of his songs, and that he verily believed that Russell's songs had obtained their popularity through his (Smith's) singing them in public. It was contended for Smith, that the right given by the Act of William the 4th's reign was, to recite at any place or places of dramatic entertainment, and that the late Act of Victoria's reign did not enlarge the protection to musical compositions. The Vice Chancellor, however, overruled that argument, and in giving judgment said, that the words of songs came under the Copyright Act of William IV., and the music under that of Victoria; that Mr. R. did not deny the non-originality of "Man the Life Boat" and "The Maniac," so that those two songs could not be protected. He therefore dissolved the Injunction as to those two songs, but continued it to the others, so that Mr. Smith is very properly restrained from singing any of Mr. Russell's songs, except the two mentioned above. Direction was given, in the usual manner, for Mr. Russell to bring his action at law. Of this I shall make mention in the next letter.

I am, Sir, yours obediently,
HERMANN LANG.

THE PHILHARMONIC REHEARSALS.

To the Editor of the "Musical World."

My dear sir,—I am far from desirous to cause any unjust reflection upon the directors of the Philharmonic Society, but my early associations of what artists are in that beautiful and most musical country, Germany, make me regret, and perhaps see more clearly, the difference with which musical doings and artists are treated in that country (and in others too) to what they are in our own!

Last Saturday many well-known musicians were refused admittance into the rehearsal of the Philharmonic Society, when it was noticed to me (and I myself observed it, too,) that many friends of the directors and orchestra, down to the drums, were permitted to enter the room without any difficulty. Thus, then, the feelings of professors are wounded, (at least those who love their art,) and many, scarcely musical people, have the opportunity of enjoying what should chiefly be confined to worthy musicians. It is, I am told, one of the rigid laws of the Society to prevent strangers entering these rehearsals. If the directors observed their own laws, then no one could complain; but when they break them for persons who say they are "very fond of music," and abide by them only in cases of well-known professors, there looks something in this scarcely worthy of true artists, consistent directorship, or even gentlemanly bearing.

I hope, Mr. Editor, no one will believe that I entertain unkind feelings for any of the directors of this Society, but impute a right motive to my remarks. I always respect musicians, and as a father chasteneth his child, so a true artist should flinch from no obligation compatible with the right feelings of a musician.

I am, my dear sir,
Yours very truly,
FRENCH FLOWERS.

Review.

"Treatise on Harmony," BY ALFRED DAY. (Cramer, Beale, & Co.) Continued from No. 14.

PART II. Chapter I. On Chromatic or Fundamental Harmony, the Intervals used therein, and Chromatic Scales. Those who are unacquainted with Dr. Day's theory, but have seen the practical application of it in the compositions of some of

his followers, superficially judge that its main object is to introduce a new and arbitrary method of chromatic notation. The prevalence of this judgment has occasioned great censure against the theory among many who have not analytically studied it. It is with some diffidence that we acknowledge ourselves opposed to these many; but we flatter ourselves that the careful examination we have made of all Dr. Day's principles, while it enables us unprejudicedly to judge them, entitles us unhesitatingly to declare our judgment—though it be opposite to that of some of our most eminent and talented musicians—satisfied as we are that the subject is of sufficient importance to the art, which we advocate to make it worth while, if even our criticism fail to carry conviction, at least to lay before our readers the train of reasoning which has convinced ourselves of the entire truth of the theory now before us. First then, we observe that the method of notation proposed throughout this work is not new, is not arbitrary: not new, because we recognize occasionally in the composers of all schools and of all countries, that the notation of chords and passing notes has been required to have been observed; not arbitrary, because we find that all which is here proposed is in accordance with reason and principle—in fact, that it completes a method which is completely systematic throughout, instead of comprising a number of detached examples, without any coincidence or connexion. We shall endeavour throughout our review of the remaining and most interesting portion of Dr. Day's work, to support what we have said above, not only with all the argument we can bring to bear upon it, but with many musical examples from dead and living composers, who we think will help to illustrate its truth.

This first chapter, although being rudimentary, requires particular attention, as containing what we may call the text of all the argument that follows, namely, the author's method of noting the chromatic scale, and his explanation of the same. The chromatic scale is written thus;—



Dr. Day then says, "Page 56—sec. 7, 8, 9, beginning,

"It will be seen, that the fourth is the only note of the diatonic major scale which has the semitone immediately above it of its own name, that it is the only augmented interval reckoning upward from the key note, and that the key note and fifth are not inflected.

"In this scale all the imperfect intervals (from the key note), the second, third, sixth, and seventh, are taken both major and minor; the fourth perfect and augmented; the fifth and eighth perfect only.

"This notation includes both major and minor keys, and in forming the chromatic scale of any key, the notes must stand at the same intervals from the key note, be that note what it may; thus the following chromatic scales of F sharp and E flat:



And the following is Dr. Day's reasoning:—"Page 52—chap. 1.

"The chromatic scale is written in the manner in which it appears in this chapter for the following reasons:—

"Every note, whether diatonic or chromatic, must exist before it can be used.

"All the notes spring from the key note which is assumed; all the rest are generated.

"One note must be assumed as a groundwork; otherwise, on the principle 'ex nihilo nihil fit,' there would be no music.

"In the diatonic scale of C, no one would think of writing D +, or A two flats, because those notes are not parts of any chord in the key, the notes being E, G, and B, the third and fifth of the tonic.

"If then in diatonic music no notes are used as parts of the scale but such as exist as portions of some harmony in the key, why in the chromatic scale should notes be used which do not exist as a portion of any harmony in the key?

"The three notes which are taken as the foundation of the chromatic scale are, the tonic; the dominant its first harmonic; and the supertonic the first harmonic of the dominant, and the first harmonic which is common to both, it being the fifth of the dominant, and the major ninth of the tonic.

"The reasons why these three notes, and these three only, are assigned as roots, are the following:—

"1st. All notes which are used in the scale of any given key, should also be capable of being harmonized in the key.

"2nd. No two notes of the same name, but of a different pitch, can be sounded together, unless one of them be a passing note.

"3rd. When the enharmonic diesis* (as it is called) takes place, it always implies a change of key.

"4th. Notes of the diatonic scale may be formed from diatonic chords; the chromatic notes are formed from chromatic chords.

"5th. All harmonies being strictly in the key can be taken on either tonic or dominant pedal, or on the double pedal of both combined; therefore,

"If any harmonic, or portion of the chromatic chords, of any note taken as a root of chromatic chords in the key, contradict a diatonic note of either major or minor scale, and form with it the enharmonic diesis, a change of key takes place, and such note therefore cannot be a root in the key; also,

"If any harmonic of a root of chromatic chords, be of the same name as, but of a different pitch to, either tonic or dominant, such root cannot be a root in the key, on account of the false relation.

"To prove that no note of the diatonic scale, excepting the first, second, and fifth, as before mentioned, can be taken as a root of chromatic chords, let the double pedal of tonic and dominant be taken, and the different notes of the diatonic scale major and minor, with their several harmonics, up to the minor ninth, be taken above them; there is no occasion to carry the harmonics beyond the minor ninth, that being sufficient for the purpose.

"Were the minor third (E flat) taken as a root, its minor ninth (F flat) would contradict or form the enharmonic diesis with the major third (E sharp). Where the major third used, its major third (G sharp) would make false relation with the dominant pedal (G). as would G flat, the minor ninth of the fourth (F), and the minor seventh of the minor sixth (A flat), were either of these notes used. If the major sixth (A sharp) were used, its major third (C sharp) would make false relation with the tonic pedal (C). Where the major seventh (B) used, its major third (D sharp) would contradict the minor third of the scale (E flat).

"Even the diatonic scales, major and minor, and the use of the common chords in the major and minor keys, are in reality dependent on the harmonies of the above three notes and the laws affecting them. The notes of the diatonic major scale are produced in the following manner; C (tonic) produces G its fifth, and E its major third: G produces all the rest, as D its fifth, B sharp its third. F its seventh, and A natural its major ninth. The minor scale in a similar manner; the E flat, the minor third, is an arbitrary, not a natural third of C, and as part of the common chord of C cannot be used in the major key; G produces A flat as its minor ninth; this note is a natural harmonic in the key, and it is dependent on this, that the subdominant chord minor can be used in the major key, which the tonic minor chord cannot.

"The common chords, as allowed in the First Part of this book, may be thus derived: tonic common chord, major or minor; minor common chord on the major second of the scale, part of the chord of the minor seventh and major ninth on the dominant; common chord major or minor on the subdominant, part of the chord of the eleventh accompanied with the seventh, and either major or minor ninth; the major common chord on the minor sixth of the scale, part of the chord of the

minor thirteenth, accompanied with the eleventh and minor ninth; the minor common chord on the major sixth of the scale, part of the chord of the major thirteenth, accompanied with the eleventh and major ninth. The common chord on the major third of the scale is not allowed, because it appears to belong to another key, this seeming to depend on its not being an allowable form of any chromatic harmony in the key, it cannot have the tonic for its root, the major seventh of the tonic forming part of it, and it not being part of the chord of the augmented sixth: it cannot be part of a chromatic chord having the dominant for its root, because it could only be part of the chord of the thirteenth, which must have either fifth, seventh, or ninth with it; it cannot be part of a chord having the supertonic for its root, as the supertonic cannot have an eleventh."

As the examples of this method of notation of the chromatic scale, when it occurs as a series of passing notes, are, in the most approved authors, no less frequent than any other method of notation, it would be prolix as superfluous here to quote any of them. We have only further to remark, that in a later part of the work, when treating of chromatic passing notes and of pedals, Dr. Day admits of certain modifications of this scale, which modifications prove the entire consistency of his method; but of these it will be premature farther to speak, until we arrive in process to that portion of the work where the author introduces them.

* The meaning of this word (*diesis*) is division. I have thought it better to use the Greek word, as being more generally understood by musical mathematicians.

Miscellaneous.

ANCIENT CONCERTS.—The concert of Wednesday night was under the direction of His Grace the Archbishop of York, who provided the following selection:—

PART I.—Overture (Samson) *Handel*; Corale, "Lord of Mercy," harmonised by *J. Sebastian Bach*; Trio, "Fall'n is thy throne, O Israel," *Millico*; Recit. "Tranquillo io son," *Aria*, "Ombra adorata," *Zingarelli*; Duetto, "Du bist die Stütze," (*Joseph*) *Mehul*; Solo, "Jesu Christi, fili Dei," *Chorus*, "In æternum Jubilantes," *Hummel*; Song, "Let the bright Seraphim," (*Samson*) *Handel*; Preghiera, "Pietà, Signore," *Stradella*, A.D. 1680; Recit. "But bright Cecilia," Solo and chorus, "As from the power," *Chorus*, "The dead shall live," (*Dryden's Ode*) *Handel*.

PART II.—Overture (*Faniska*) *Cherubini*; Recit. "Che vidi," *Aria*, "Ah se perdo," (*Briseide*) *Naumann*; Glee, "Sweet thrush," *J. Danby*; Air, "Adelaide," *Beethoven*; *Aria*, "Parto, ma, tu ben mio!" (*La Clemenza di Tito*) *Mozart*; *Chorus*, "Non sdegnare," Solo, "Come consuma," (*Elena e Paride*) *Gluck*; Air, "Bald muss ich dich verlassen," *Mozart*; Hymn, "Alla Trinita beata," from the *Laudi Spirituali*, A.D. 1545; Recit. "And God said," Recit. acc. "In splendour bright," *Chorus*, "The heavens are telling," (*Creation*) *Haydn*.

The sterling quality of the compositions of which the above programme is composed, is as remarkable as the almost entire absence of novelty which it presents. The venerable Archbishop takes his stand under the banner of legitimacy, and steers clear of innovation. Some of the pieces, however, have been positively too much hacknied to be palatable to a modern audience—e. g., Zingarelli's "Ombra adorata," "Let the bright Seraphim," and the recitative and chorus from the "Creation." Others, like the "Adelaide" of Beethoven, and the "Parto" of Mozart, though equally hacknied, can never become insipid. The overture to *Faniska* was a great relief; it is, after *Les deux Journées*, the finest orchestral prelude of Cherubini; the subjects are vigorous, the form compact, and the instrumentation dramatic and splendid. The overture to *Samson*, too, is one of Handel's best. We cannot, however, speak highly of the manner in which these overtures were executed—the movements were taken too slow, and the general performance was utterly deficient in finish. The vocal pieces were sustained by Madame Caradori, Miss Birch, Madlle. Rupplin, Messrs. Horncastle, Machin, Hawkins, Peck, Ma-

earthy, and Herr Pischek. Madlle. Rupplin has a mezzo soprano voice of nice quality, but she lacks the mechanical essentials of vocalisation. Her "Ombra adorata" was more commendable than her "Parto," the effervescence of Italian expression demanding less from the vocalist than the elevated purity of Mozart, the greatest model of the German vocal school. Herr Pischek is most at home in national ballads—his sentiment is somewhat too redundant for the pure melodies of Mozart and Beethoven. In the preghiera of Stradella, a composition of little pretensions, Herr Pischek was highly successful. Miss Birch was in fine voice, and sang the recit. and solo from the "Ode to St. Cecilia" with great energy. One of the best vocal performances of the evening was Made. Caradori's "Che vidi," albeit the composition, by Naumann, is exceedingly dreary. The choral department was chiefly remarkable for a Corale, harmonised by Sebastian Bach, the first time of performing, which was well executed and afforded general gratification. The programme was at least one-third too long.

MR. GANTTER'S LECTURES ON CHURCH MUSIC.—(From a Correspondent.)—These lectures have created an unusual degree of interest. They commenced a short time ago, at the Music-Hall in Store-street, where his success induced Mr. Gantter to transfer them to Hanover-square. Here they recommenced on Thursday se'nnight. The second lecture, which was to have been given last Thursday, was postponed, to make way for a repetition of the first, which has thus been delivered three times. The lecture embraced the history of Church Music from St. Ambrose to Palestrina. Beginning with the simple diatonic tones of the Ambrosian chant, the lecturer proceeded to trace the formation, by Pope Gregory, of the Canto Firmo, or plain Psalm in unison, the undoubted origin of unisonous Psalmody as we still have it. The illustrations were very interesting, and some of them of great beauty. A motett, by Christopher Morales, a Spaniard, who lived in the early part of the sixteenth century, is a piece of magnificent, although rude, inspiration. With the examples from Palestrina, we were less pleased than we expected to have been. We thought that we had made a nearer approach to the melodic phraseology of modern times, than these illustrations indicate. Palestrina was a man of immense genius, but his mission was to destroy, rather than to build. Like Lord Bacon, he was the "pioneer of knowledge"—he pulled down the old Temple, and drew the outline of a new one, which he left to after ages to finish. The name of Palestrina will ever remain on the records of Fame, but his music, like the famous *Novum Organum* of the great English philosopher, can possess but little interest now to any but the learned enquirer. The lecturer concluded with some illustrations from our own early cathedral writers—Tye, Tallis, Bird, and Farrent. Some remarks on the present disgraceful manner in which the musical service of the Established Church is administered, met with loud and well-merited applause. The room was quite full. J. G.

MADAME PLEYEL.—This distinguished pianist, on whom the praises of Continental criticism have been fairly exhausted, arrived in London on Wednesday morning, by the Triton steamer from Ostend. Our translations from foreign papers have shewn our readers the estimation in which Made. Pleyel is held abroad; our own opinion of her merits as a pianist, was stated at length, in the letters from Bonn and Brussels, of the editor of this paper, last autumn; these opinions were in accordance with those of the correspondents of the *Times*, *Chronicle*, *Post*, *Herald*, *Britannia*, *Illustrated News*, and other important London journals, in their letters on the Bonn

Festival,—it only then remains for Madame Pleyel to substantiate the propriety of this unanimous praise of critics, which she will doubtless effect at one of the next Philharmonic Concerts; the subscribers being without an exception, eager to hear her play.

MUSICAL UNION.—M. Ella gave his second performance on Tuesday, April 21, before the Duke of Cambridge and a numerous auditory. The programme was as follows:—

Quartet in D minor, No. 76. Haydn. Trio, D major, Op. 70, Piano-forte, Violin, and Violoncello, Beethoven. Quintetto, E flat, Op. 4, 2 Violins, 2 Violas, and Violoncello, Beethoven.

The executants were—

Violins, M. Deloffre and Herr Goffrie. Viola, Mr. Hill and Mr. Nadaud. Violoncello, M. Pilet. Piano-forte, Mr. Lindsay Sloper.

The great feature was the magnificent trio of Beethoven—a work of metaphysical depth and passionate expression, on which we have too often dilated to render further detail necessary. It was beautifully played. M. Deloffre and M. Pilet are artists of the first order—sensible and clever executants, energetic and poetical readers. Young Lindsay Sloper, the pianist, made his *début* before a London audience on this occasion. He fully established his continental fame, and at once placed himself in the foremost rank of our native pianists. The great recommendation of our English school of piano-forte playing, of which Sterndale Bennett and W. H. Holmes are striking examples, is its absence of extravagance. In this particular Mr. Lindsay Sloper emulates these great artists, and like them joins to an unaffected style a mechanism as brilliant and perfect as could possibly be desired. His reading of the work was throughout remarkable for that veneration of the mighty author which would not allow an itch for executive display to injure the combination of effect on which the effort of all chamber music of a high order essentially depends. Mr. Lindsay Sloper had energy, passion, force, brilliancy, at command when they were required, and administered them judiciously—but he had also that rarer skill of subduing his tone and calming his expression, when the sentiment of the music demanded that one or both of the other instruments should predominate. In the *ensemble* it was as though *one instrument* were at work, so nicely balanced were the gradations of time and the *nuances* of expression. In short, we never heard a more perfect exhibition of the trio-playing—in its strict meaning. That Mr. Sloper can play solos of any kind of difficulty he has sufficiently established—and his general musical acquirements are known to be of the highest order. He is, therefore, the more to be commended for so far disregarding his natural impetuosity of temperament, as to become essentially *one of three*, instead of (as is too often the case) the *first* of three. Thus, the trio was a trio, and not a piano solo with accompaniments for violin and violoncello. The quartet and quintet went admirably. Mr. Goffrie is a second violin of such merit as would entitle him occasionally to figure as a *primo*. His style and execution are equally excellent. As for Mr. Hill, we are positively hoarse with singing his praises; he is one of the glories of British executive art—a *tenor sans pareil*. M. Nadaud is too well known as a clever artist to need any pleading for his merits. We should have preferred a quintet by Mozart; two long compositions by the same composer, even though that composer be Beethoven, is too much in a miscellaneous concert of *three pieces*. Mr. Ella's change of *locale* to Willis's rooms, is a decided change for the better. We have, elsewhere, inserted an extract from the "Record of the Musical Union," wherein the director sets forth its state and prospects of advancement. Mr. Ella was honored by a very crowded and brilliant auditory, at his third meeting on Tuesday afternoon,

which took place in the new *locale*, Willis's Rooms. The president of the "Musical Union," His Royal Highness the Duke of Cambridge, was among the visitors who were present. The selection was better and more varied than usual. Three great composers each contributed a *chef-d'œuvre*—Mozart, his quartet in G, Beethoven, his piano-forte trio in B flat, and Spohr, his elegant and elaborate *Nonetto*, which is too seldom heard at our concerts of chamber music. Besides these, Herr Kellerman, at the suggestion of the Royal President, performed a slow movement from Bernhard Romberg's second concerto for the violoncello. Mozart's delicious quartet, a work no less captivating by its exquisite melody than edifying by its refined musicianship, went smoothly from beginning to end, and afforded unequivocal delight. The trio of Beethoven, which only yields to the one in D in grandeur, and even surpasses it in melody and fancy, gave Madame de Belleville Oury an opportunity of displaying that mechanical readiness and graceful expression which have long placed her in the opinion of connoisseurs among the foremost pianists of the day; and many artists present were forced into expressions of astonishment that so finished a pianist should be so rarely heard in public. MM. Deloffre and Hausmann, at the violin and violoncello, supported their reputations as first-rate executants of classical music. The trio was acknowledged by loud and general applause, from amateurs and artists indiscriminately. Herr Kellermann, in Romberg's *andante*, displayed qualities of tone and execution, which proved him a *bona fide* violoncellist of the highest pretensions; he was applauded enthusiastically. The *Nonetto* of Spohr was admirably executed by M. Sainton (violin), Mr. Hill (tenor), Mr. Hausmann (violoncello), Mr. Howell (contrabasso), and MM. Ribas, Lazarus, Barret, Baumann, and C. Harper (flute, clarinet, oboe, bassoon, and horn). The graceful *motivo* of the Allegro, in F, was charmingly led off by M. Sainton; and in the first trio in D, that excellent violinist showed his mechanical proficiency to brilliant advantage. The efforts of M. Sainton were efficiently supported by his coadjutors. The whole performance of this difficult composition was remarkable for unanimity and precision. The meeting altogether gave the utmost satisfaction to Mr. Ella's friends and subscribers. The new *locale* is an improvement generally acknowledged.

VARIORUM.—For the sake of concert-givers, we are sorry to hear that Signor Tamburini is not coming. But ours is a good world; and full of compensations. *Imprimis*, we have the comfort of knowing the arrival of Madame de Lozano from Spain, "who produced so great a sensation that it was the principal subject of conversation in all the leading circles, where she was called 'the inimitable Madame de Lozano';"—this, from the lady's own advertisement! Are the owners of nightingale throats, as well as the painters of fiddling Neros, about to follow the course of action commenced by the manufacturers of cosmetics and razor-strops—to rival the owners of "Emporiums of Fashion."—"Little Dust-Pans" and Temples of Arcadia, flowing with Cream of the Valley?—Not a few transactions betwixt artists and journalists, with regard to the greatest purchaseable amount of "sensation," have been told us, which are more curious than edifying, if true: we will give them, therefore, "the benefit of the doubt." But Madame de Lozano's short and easy method of trumpeting herself admits of no "if,"—being, at all events, honest, simple, direct, and—to all who know how to draw inferences—convincing.—Mdlle. Vera is again here, for the benefit of those who like highly-finished, though somewhat mannered chamber-singing, in the Italian style; as also Signor Ciabatta,

a baritone, who made himself popular at private concerts in 1845. We are told that Signor Dragonetti has left a large part of the fortune accumulated during his long life (the amount stated, is £25,000) to the monastery, in Venice, in which he was educated. A diamond-ring, sent from the Czar to M. Berlioz, is a "brilliant fact"—a diamond snuff-box from the Prince of Hohenzollern-Hechingen, similarly bestowed (through the medium of M. Liszt) is another.—The Minister of War has accorded to an individual connected with the French Opera at Paris the privilege of a Royal Theatre at Algiers; for the performance of tragedy, comedy, and opera.—Meanwhile, that court of revolutions, the court of Spain, seems to have been amusing itself with musical—no less than ministerial—movements. Haydn's 'Seven Words' were performed in the Palace on Easter Tuesday—the *solos* by the Queen-Mother, and the *cidevant* M. Munoz, the Queen, the Infanta, and sundry gentlemen. Part the second was miscellaneous, consisting of opera duets, pianoforte playing by Her Majesty and Her Majesty's sister; and a duet of organ and pianoforte (!) in which the Queen-Mother took the former instrument.

SOCIETY OF FEMALE MUSICIANS.—An institution more honourable than this in its object, in its origin, and in the manner of its maintenance, does not exist. The parties to be benefitted are those for whom none of the older establishments provide; yet they are precisely among the class of obscure and lonely individuals to whom timely help is most wanted. The claim, too, is strengthened on the plea of every Englishwoman being bound to follow the example of the foundress of the society; no Lady Eglantine,—lending her name and presence at an entertainment—not opening her purse the while—but an artist, with whom the time and indefatigable exertion required to bring the good work to pass are so much contributed out of income. Lastly, the efficient and generous contributions of the English ladies who are to appear (aided by a few choice foreign artists) at the concert, merit a recognition, on artist ground, which we cannot award to those who tickle the ears of "the Mendicants of Rank," to be paid by sweet words, or indistinct prospects of patronage.—*Athenæum*.

VIEUXTEMPS.—This celebrated violinist, who has just been honoured with a most lucrative appointment as premier violinist to his Imperial Majesty the Emperor of Russia, will pay us another farewell visit this season, and his arrival is expected by the 15th instant. Mr. Albert Schloss, who has accepted the agency for this eminent artist, has concluded engagements for him with the Lancashire and Chester Philharmonic Institutions at Manchester, to assist at a series of concerts to be given by those able societies in the first week of June next.

MELODISTS.—The prize offered by the Duke of Cambridge, for a *Pastoral Ballad*, was awarded by His Royal Highness, on Thursday, at the fourth dinner of the Melodist's Club, to Mr. Parry. Various glees and songs were sung, and, in the course of the evening, Savori on the violin, Godfroid on the harp, and J. L. Hatton on the pianoforte, performed several pieces with the greatest success. Mr. Hawkins sang the ballads, accompanied by Sir H. Bishop.

Miss Anne Farmer, sister of Miss Dinah Farmer, the well known pianist, died lately at her residence in North-crescent, Bedford-square, greatly lamented by her family and friends.

We understand that on Monday evening last, the committee of the Gloucester Mechanics' Institution, met to take into consideration a letter received by the secretary from Mr. Wil-

liam Higgs, intimating his desire to resign the future conductorship of the Choral Class; and suggesting its co-operation with Mr. Amott, the organist of the Cathedral, who had expressed a wish to form a choral society, and to have the aid of such of the members of the institutional class as would carry with them Mr. Higgs's recommendation. This proposition was submitted to the class on the following evening, but it having been ascertained that Mr. Amott wished it to be understood that his society must be entirely independent of the institution, it was unhesitatingly resolved, that such proposition could not be entertained; and that Mr. Higgs, whose motive for retiring arose from an anxiety to give the class an opportunity of placing themselves under an efficient musical teacher, and of being tutored in chorusses fitted for the Triennial Meetings, should be requested to retain the situation he had so skilfully, and, for some years, satisfactorily filled. A willingness, on the part of the class, was expressed to practice such music as might be selected for any future festival, on being furnished with copies; and to render any assistance in their power, if requested, on the occasion. The public have had several opportunities of judging of the capabilities of the choral class of this city, and of how far they are entitled to consideration, when the engagements are being made for the approaching meeting of the three choirs of Gloucester, Worcester, and Hereford. With reference to the late Choral Meeting at the Shire Hall, a cotemporary remarks, that "The classes in Gloucester attached to the Mechanics' Institution, are making steady progress, and several public performances, which have been given since Christmas, have afforded great pleasure to the audience. The progress of these Choral Schools is the more interesting as on them must depend the continuance of the Triennial Festival."

SALE OF THE LATE DUKE OF SUSSEX'S COLLECTION OF MUSIC.—On Monday the sale by auction of the extensive collection of manuscript and printed music, the property of his late Royal Highness the Duke of Sussex, took place at Messrs. Christie and Manson's auction rooms, King-street, St. James's. The manuscript music was divided into 108 lots, consisting of arias from various operas with Italian words, and parts for the orchestra, scores of single pieces, cantatas, and sacred oratorios, all works of the most eminent composers, and which fetched good prices. The printed music comprised operas with German words, of Mozart, Handel, Gretry, &c. Italian words, by the same composers; English, by Arne; French, by Gluck, Piccini, Isouard, Rousseau, Haydn, Auber, &c. Italian arias, sacred music, glees, English, Scotch, and Irish airs, &c., forming altogether several hundred volumes.

RECENT ARRIVALS.—Miss Louisa Bassano, and Madame Claire Hennelle.

MUSICAL UNION.—Our sanguine hopes are almost realized by the rapid accession of additional members, and we may now confidently assert that no Society specially dedicated to the promotion of musical art, has ever obtained, in so short a period, a higher rank among the artistic institutions of this country. The just observations of our literary friends, and others, on the great reverberation of the room we had engaged for this year's performances, have induced us, regardless of expense, to engage another, which experience has proved to be wholly free from the same cause of complaint. To bring together an intelligent and social assemblage of amateurs is, with us, an object paramount to every other consideration; for to give the compositions of the great masters before an ignorant or indifferent audience would wholly fail to accom-

plish our ends. We should therefore apologize for the trouble we have given to candidates for admission, but we trust that the above statement will hold us excused on this head, as in conformity with the regulations approved of by the Committee, and embodied in our Report of 1845, a personal introduction, as a guarantee of their love of musical part, is a necessary qualification to become a member. While literature and science are continually extending their influence by institutions daily springing up around us, affording innumerable facilities for the acquirement of knowledge and refinement of taste, it is notorious that public musical performances of a high character have, in this great metropolis, of late years, diminished in number; whilst the cost and exclusiveness of others render them inaccessible to the majority. We shall steadily pursue our object, which is to keep pace with the movement of the age, by producing the best possible performances of classical music, and thus creating a taste for the sublime and graceful in musical art, which, by the example of a "chosen few," will doubtless awaken a more general desire in England for those moral enjoyments in which all classes in continental nations extensively participate.—*Record of the Musical Union.*

MADAME MACFARREN.—At a recent concert given at Birmingham, by the "Festival Choral Society," a correspondent informs us of the very favourable impression produced by this young and improving vocalist. She sang the beautiful air from *St. Paul*, "Oh God have mercy," with devotional purity of style, and in Winter's "Sommo Dio," produced no less effect. The first part was entirely sacred. In the second part, Madame Macfarren introduced a German song "*An den ring*," the composition of Mr. G. A. Macfarren, and the fine old ballad, "Sally in our alley." The first delighted the artists and connoisseurs, the last was loudly encored by the general audience. MADAME MACFARREN also joined in several concerted pieces with excellent judgment, proving herself in all respects an efficient musician. We are pleased to give currency to this account of the young vocalist's success at Birmingham, as we are confident, that she will ultimately, become one of the stars of our concert rooms. The performance was under the direction of Mr. Willy, an immense favourite here, who led the orchestra, and played a solo by Kalliwoda, in first-rate style, receiving unbounded applause.

MR. BLEWETT.—The concert of this old servant of the public, was crowded, and the result was no doubt profitable. The artists who assisted Mr. Blewett deserve to have their names honourably recorded. They were Misses Rainforth, Lucombe, Flower, Messent, Day, Mad. Albertazzi, Mrs. Weiss, Messrs. J. Bennett, Day, H. Phillips, Balsir Chatterton, Mc Fadyen, Francis, Grattan Cooke, Borroni, G. Regondi, Weiss, and Herr Kellermann. It was Madame Albertazzi's first appearance in public for some time; the fair vocalist gave an air by Costa, "Misero lor," in superb style; her voice is as luscious and expressive as ever. Herr Kellermann, on the violoncello electrified the audience, by the beauty and volume of his tone, and the extraordinary dexterity of his mechanism; he was encored with acclamations; he performed a slow movement by B. Romberg. Herr Kellermann promises to be one of the lions of the season. The conductors were Mr. T. Cooke, Mr. Vincent Wallace, (composer of *Maritana*), and Mr. Muhlenfeldt, who also played a fantasia on the pianoforte. Several compositions of Mr. Blewett's were performed, in one of which, a very catching ballad, Miss Lucombe was encored. The *beneficiaire* received a similar compliment in "The little fat-man."

LAST MOMENTS OF BEETHOVEN.—(*Described by Lablache.*)—"It was rumoured in Vienna that the great Beethoven must die, ere the day was spent. Taking shame to myself for remaining in this city so long without having seen the immortal composer, I was soon accompanied to his residence, and forthwith found myself in his presence. All was silent, save the sobbing of some privileged friends, kneeling at his bedside. Standing apart, I watched the dying Beethoven with breathless anxiety. There he sat, supported by pillows, and gazing for awhile on vacancy, when suddenly turning his head, he muttered in faltering accents, 'There, do you hear the bell?—don't you hear it ringing? The curtain must drop. Yes! my curtain is falling.' Gently drooping his head, the mighty master, without uttering another word, now sunk into eternal slumber." To feel the truth of the above scene, our readers should have witnessed the touchingly graphic description given of it, in our presence, by Lablache.—*Ella's Record.*

COURT GOSSIP.—(*Cheltenham Looker On, May 2.*)—You are, doubtless, aware that it has ever been the custom of the Directors of the Ancient Concerts each to give a dinner to their brother Directors on their respective nights for direction, and that to these dinners the Conductor of the Concerts has always been invited, a custom alike honourable to both parties. Since Prince Albert became a Director, her Majesty has given a grand dinner for her Consort; but, in the Prince's case, the Conductor has not received the honour of an invitation. When men of literature and science are admitted to the Royal table, why should the musician be excluded? more especially in this case when the gentleman actually bears a rank which, according to the conventional folly of chivalry, makes him the equal of an Emperor. That illustrious and excellent British Prince, the Duke of Cambridge, is happy to extend his hospitality to the gentlemen in question, even if his dinner be ever so "grand;" and one cannot, therefore, understand upon what reason the Conductor is excluded from the table of Prince Albert. However, let this pass, there was a very fine dinner at the Palace last night, and the Queen took the whole party in her carriages to the Concert afterwards, including the Duchess of Kent, the Duchess of Gloucester, the Duke and Duchess of Cambridge, Prince George, the Prince of Saxe Meiningen, Prince Edward of Saxe Weimar, the Duke of Wellington, Lord Howe, &c. &c. The whole mustered between thirty and forty.—[The radical rascals!—Ed. M. W.]

MISS STUART and her father, Mr. Stuart, of the Haymarket, appear next week with W. J. Hammond, at Liverpool, for a limited number of nights. The young lady has created a considerable sensation at Liverpool, Norwich, &c.; and report speaks in the highest terms of her performance of Pauline, Julia, and Ophelia. She will shortly appear in the metropolis.

FUNERAL OF SIGNOR DRAGONETTI.—The remains of the great artist were consigned to the vaults of the Roman Catholic Chapel, Moorfields, on the 24th ultimo, with the ceremonies of the simple Gregorian service for the dead; but amid the more pleasing tributes of sincere regret and esteem from the large concourse of musicians present. Perhaps the Gregorian plain chant was better adapted to the occasion than the grand orchestral Requiem which had been first designed, and for which, had the bishop given his consent to it, the first talent of the Italian Opera House might have been obtained. As it happened, the service was long; and though miserably executed and without any pretension to refinement, it sufficed as a vehicle of expression for the solemn feelings and sincere sympathy of the multitude: and never amidst the music of the heart have the obsequies of a musician been better cele-

brated. Dragonetti was not only the greatest performer of his age on the double bass—possessing the finest instinct of true excellence in all that concerns his art—but he had moral qualities of a high order; a benevolent and generous disposition, and an inclination to friendship, which he exercised with judgment and discrimination, in men and things. The numerous circle who enjoyed his intimacy regret him not only as a loss to the art, but as a man and a friend. It is thought by those who are best able to make the calculation, that his true age approached ninety-one; an extraordinary term, considering that he has only for a few months ceased to play in the orchestra. The greater part of this long life, exempt as it was almost entirely from illness, must have passed in the profound enjoyment of music; the difficulties of his art having early surrendered to him. He enjoyed the friendship of Haydn and Beethoven. Among the mourners were a great number of well-known artists, and the chapel was filled with musicians, comrades and associates of the deceased, who voluntarily attended to pay this last tribute of respect to his memory. The spectacle was most impressive.

GLER CLUB.—The concert and ball at the Crown Hotel, last night, was quite as fully attended as the promoters anticipated, about 130 being present. The concert gave great satisfaction, and dancing was kept up till an early hour this morning. The ball having been got up for a benevolent purpose, Mr. W. H. Hopkins's Worcester Quadrille Band in the handsomest manner offered their gratuitous services, which liberal offer was of course gratefully accepted by the managers. An elegant supper was provided by Mr. Barnett, the worthy landlord of the hotel, and the evening was spent very agreeably by all who were present.—*Manchester Guardian*, April 25.

SACRED HARMONIC SOCIETY.—Haydn's "Creation" will be repeated on Friday next, at Exeter Hall. Mrs. Sunderland, Messrs. Hobbs and Phillips are the principal vocalists.

To Correspondents.

Mr. Pigott is a Professor of the Violin, an attaché to the orchestra of Her Majesty's Theatre, and was an intimate friend of the late Dragonetti. He is brother to Mr. Piggott, the eminent violoncellist of Dublin.

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INSTRUMENTALISTS.—Pianoforte, Mr. Moscheles, and Mr. Benedict, (Composer of the Crusaders,) who will perform the celebrated Duet for Two Pianofortes, "Homage a Handel;" Violin, Monsieur Sainton. (Violinist to His Majesty Louis Philippe); Harp, Monsieur Godefroid, (Harpist to the King of the Belgians); Concertina, Mr. Sedgwick; Flute, Mr. Ribas, Mr. Boller, Mr. Wells, and Mr. de Folly, who will perform a Quartet for Four Flutes; Violoncello, Herr Kellermann; Sax-horns, the Distin Family; Horn, Mr. Jarrett.—In the course of the Evening, Hummel's celebrated Septet, for Pianoforte, will be performed by Mr. Henry Wilde, &c.—Conductor, M. Jules de Glines.
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